Changing Gender Dynamics in Select Mythological Women Characters from Greece and India

A

SYNOPSIS

Submitted for Registration to the Ph.D. (English) Programme in the

University Department of English

(Faculty of Humanities)

Ranchi University, Ranchi

Under the Supervision of:

Dr. R.K. Sharma

Submitted by:

Kumari Harsha

Research Scholar

University Department of English,

Ranchi University, Ranchi

RANCHI UNIVERSITY, RANCHI

2023

A Brief Introduction

With the advent of feminist thought, the gendered hierarchies in the traditional epics portrayed by male writers have been reconstructed by the women writers placing the women characters in the centre of the epics and weaving the story around them, filling in the gaps left by the male writers, hence giving voice to these women who were traditionally unvoiced and lived on the edge of the narrative. In all the epics, the women characters are generally passive and on the edge of the narrative, exercising little or no agency. In the case of Draupadi and Sita, they exercise agency but still are the marginalised voices of the epic. Further, Penelope, Helen, Circe, and Surpanakha remained at the very edge of the narrative. The select retellings of these characters by women writers placed these characters at the centre of epics, voiced and active, exercising agency, asking questions, and telling their experiences in their voice.

Authors have used multiple methods of revising myths, including retelling them entirely from the point of view of the main character, recreating the story in a way that attempts to break down the treatment of women as static objects, and telling the story with a feminist narrator who satirically pokes fun at the flawed view of women in the original text. These writers are challenging the gender stereotypes embodied in myths. These works dismantle the literary convention to reveal the social ones and invert both, usually by making "the other" a primary subject.
This research aims to contribute to the existing knowledge of feminist revisionist theory in Indian and Greek epic literature from the cross-cultural feminist perspective and postmodernist theories, with the study of select feminist retellings of these subordinated and marginalised women characters in Indian and Greek Mythology from the point of view of gendered experience, space assigned to

women, analysis of textual features and power relations in the text, the concept of alienation and subaltern study of particular characters.

Further, this research aims to establish a cross-cultural comparative study between Sita- Penelope, Draupadi-Helen, and Circe-Surpanakha. The research seeks to study these women pairs' social, cultural and gendered structural similarities and variations.

This research aims to closely study the primary sources with their secondary and tertiary sources to derive the proposed aims of this research work. The primary sources include Chitra Banerjee Divakaruni's *The Palace of Illusions* (Draupadi), *The Forest of Enchantments* (Sita), Kavita Kane's *Lanka's Princess* (Surpanakha), Madeline Miller's *Circe* (Circe), Margaret Atwood's *The Penelopaid* (Penelope) and Margaret George's *Helen of Troy* (Helen). These works are 21st-century feminist retellings. Along with these, Kesari Mohan Ganguly's English translation of Vyasa's *Mahabharata*, Robert P. Goldman's English translation of Valmiki's *Ramayana*, E V Rieu's English translation of Homer's *The Illiad* and *The Odyssey* will be studied as primary sources. Draupadi (Mahabharata), Sita (Ramayana) and Surpanakha (Ramayana) belong to Indian mythology. Helen (Illiad), Penelope (Odyssey) and Circe (Odyssey) belong to Greek mythology.

Chitra Banerjee Divakaruni is an Indian-born American author, poet, activist and teacher. She is the author of 21 books, including *The Palace of Illusions* and *The Forest of Enchantments* among others. Divakaruni often writes about contemporary life in America and India, women's experiences, immigration, history, magical realism and mythology. Chitra's women experience love, loss and longing through tangled marriages, bitter divorces, childbirth, abortion, abuse, violence, racism, poverty and riches.

Divakaruni's *The Palace of Illusions* (2009), is contemporary, personal and relevant to modern readers. She gives voice to Panchali (Draupadi), the fire-born heroine of The Mahabharata. She weaves the story around her, giving her the agency to speak to the readers directly and share her experiences of love, loss and longing, which she is denied in Vyasa's Mahabharata. She talks of her tangled relationship with Kunti, her husbands and her children.She speaks of the wounds inflicted on her by marrying the five brothers and the bouts of violence and abuse she has to face at the hands of Duryodhana and Kichaka. She speaks of her friendship with Krishna. She speaks of her happiness and contention when Indraprastha is built where for the first time in her life, she feels she belongs there, a place she can call her own, and she shares her sorrows when she lost it. She also speaks of her secret attraction to Karna. This work provides a complicated and poignant picture of Panchali, which the readers have not seen in Vyasa's Mahabharata.

Divakaruni's, *The Forest of Enchantments* (2019), is a modern-day retelling of The Ramayana with Sita as its protagonist, transformed from a meek, almost servile woman to a rebel and warrior. Divakaruni has also given space to other women characters that the tradition has chosen to overlook. The work raises questions on racism, sexism, casteism, inequality, and post-traumatic stress disorder. The work deals with the themes of a failed marriage, being a single mother, depression and abuse and the innate strength of Sita to fight for her self-respect. All these themes appeal to modern readers, which make the work contemporary and humane. Divakaruni has accorded Sita parity with Ram which Valmiki's Ramayana denies her. This work is a powerful commentary on duty, betrayal, infidelity and honour; it is also about women's struggle to retain autonomy in a male-dominated society.

Margaret George writes biographical novels about historical characters. She has written seven novels, including *Helen of Troy*, whose face launched a thousand ships. The story is a retelling of Homer's Iliad from the perspective of Helen. In Homer's The Illiad, Helen is portrayed as a sympathetic marginal character ashamed of her adultery and horrified at its consequences. She is seen addressing herself as a slut and whore for leaving her husband and causing the war.

Margaret George's *Helen of Troy* (2007), is an inversion of Homer's version. It gives an account of Helen's life in her voice. George provides the readers an access to the inside of Helen's mind, giving the readers details of her thought process, her trauma upon being abducted in childhood, her inability to be in a loveless marriage and her love for Paris as a breath of fresh air. It details her life after returning from troy, where she and Melenius lived together in peace after forgiving each other. After burying Melenius, she went to Troy in the hope of seeing her beloved Paris once again. From here, Helen tells her entire story beginning with her childhood in Sparta. The author wants the reader to know that Helen had a life beyond the fall of Troy. George has given rich details and specific descriptions of Helen, which help to demystify Helen from an other worldly figure into a real woman whose extraordinary life highlights rather than diminishes her humanity.

Margaret Eleanor Atwood is a Canadian poet, novelist, literary critic, essayist, teacher, environmental activist, and inventor. She is also the first contributor to Future Library with her novel Scribbler Moon. Atwood's works deal with themes of gender and identity, religion and myth, the power of language, and climate change. Many of her poems and novellas take inspiration from myths and fairy tales, including *The Penelopaid*.

The Penelopaid, published in 2005, is a part of the Canongate Myth Series. It

is a retelling of The Odyssey with the voice of Penelope and a chorus of the twelve maids murdered at the end of the original tale. The Penelopiad was given a theatrical production in 2007.

In *The Penelopiad*, Penelope recounts the events of the Odyssey, life in Hades, Odysseus, Helen of Troy, and her relationships with her parents. A Greek chorus of the twelve maids, whom Odysseus believed was disloyal and whom Telemachus hanged, interrupt Penelope's narrative to express their view on events. Penelope expresses opinions on several people during her narrative, addresses historical misconceptions, and comments on life in Hades. Homer's Penelope is a loyal, patient, and ideal wife. In The Penelopiad, Penelope takes charge of telling her own story as she is dissatisfied with Homer's portrayal of her. She denies the role of the ideal wife and admits she is just trying to survive. The novella's central themes discuss the effects of story-telling perspectives, double standards between the sexes and the classes, and the fairness of justice. In The Penelopiad, Atwood re-writes archetypes of female passivity and victimisation while using contemporary ideas of justice and a variety of genres. Atwood shows that the truth occupies a third position between the myths and the biased points of view. The concept of beauty is one of the most valuable qualities a woman can have, which creates resentment among women, is explored in Atwood's work. The fact that the perspective of women was ignored for so long shows how oppressive ancient Greek society was for women. Readers can see this oppression in the experiences of both Penelope and the Maids. However, because they are from two vastly different social statuses, readers can also see how their oppression is not equal. Despite the passage of time and technological changes, fundamental aspects of society do not change, which signifies that the work is appealing to modern readers who can identify themselves

with Penelope.

Kavita Kane is known for writing mythology fiction. All of her books are based on Indian mythology. She is an author of the new era of retelling. Kavita Kane has authored seven novels, including *Lanka's Princess*.

In *Lanka's Princess* (2016), Kane has portrayed Surpanakha as a mighty woman who never for once deviates from her path and forgives none who have wronged her. Through her, Kane has drawn a strong and formidable woman who stands on a par with the mighty men of Ramayana. Though full of immense love and compassion, she has been betrayed time and again by family and strangers. She has been mocked for her physical appearance all her life, but she never treated herself with pity. Instead, she used her appearance to further her motives. Her explicit sexuality is her another defining characteristic. She knows since the beginning that she is an anti-image of womanhood and takes pride in it. Kane has given voice to a woman, marginalised to the extent of being a subaltern in Valmiki's Ramayana, where she never speaks.

Madeline Miller is an American novelist who previously worked as a teacher of Latin and Greek. She has authored two novels, including *Circe* (2018), a modern retelling from the perspective of Circe, an enchantress in Greek mythology featured in Homer's Odyssey.

Miller's *Circe* (2018), is a psychological, personal and redemptive account of a woman's emotional life. Miller has portrayed Circe in a human light, like any other woman of flesh and blood, feeling rage, love and helplessness, which Homer's Odyssey has shrouded in the veil, mystifying her as an unearthly creature, a witch with a creepy voice. Miller's Circe is used and abused repeatedly by family, friends, strangers and lovers, but she stands tall and defies every obstacle; she makes a niche

for herself by honing the art of witchcraft, which makes her assertive and independent. Miller has given voice to a woman, marginalised to the extent of being a subaltern in Homer's Odyssey, where she never speaks.

The works mentioned above deal with the emotions, frustrations, and challenges of the women who have been put on a pedestal where they can only be seen as positive or negative characters, ideal wives or adulterous women in the epics written by men. As Beauvoir in The Second Sex says, "It is thanks to the myth we believe a woman must be either angel or monster". The authors mentioned above have assigned these women spaces where they can exercise complete agency and be the anchor of their ship rather than being just the characters who lived on the edge of the grand narratives of the epics. Also, these works ask pertinent questions on several social issues like sexism, casteism, animal rights, abuse, rape, trauma, depression, and the institution of marriage, which are very contemporary issues of the 21st century throughout the world which were neglected entirely in the myths.

State of The Art

Beauvoir, in The Second Sex, says, "One is not born, but rather becomes, a woman"(15). Further,she says, "The whole of feminine history has been man-made" . She says, "At first thought, mythology seems an inhospitable terrain for a woman writer. There we find the conquering gods and heroes, the deities of pure thought and spirituality so superior to mother nature; there we find the sexually wicked Venus, Circe, Pandora, Helen, Medea, Eve, and the victoriously passive Iphigenia, Alcestis, Mary, Cinderella. It is thanks to the myth we believe a woman must be either an angel or monster".

In Other Worlds, Spivak writes, "the audience of one is Dido, a lady in love, dressed in Helen's clothes brought from Aeneas's ship, caught in the in-fighting

(moderated by a benign Zeus) between spiteful Juno and Venus; part of the story is a justification (provided by Aeneas's dead wife in yet another dream) for Aeneas's desertion of his wife in the face of the advancing Greek army. Whatever one makes of this mise-en-scene, the matter is a transaction between men, on occasion here of a fallen woman, the harlot queen, as much a stereotype as the virgin mother"(25). Further, she writes, "In the epic, Draupadi's legitimised pluralisation (as a wife among husbands) in singularity (as a possible mother or harlot) is used to demonstrate male glory. She provides the occasion for a violent transaction between men, the efficient cause of the crucial battle. Her eldest husband is about to lose her by default in a game of dice. He had staked all he owned, and Draupadi belongs within that all (Mahabharata). Her strange civil status seems to offer grounds for her predicament as well: The Scriptures prescribed one husband for a woman· Draupadi is dependent on many husbands; therefore, she can be designated a prostitute. There is nothing improper in bringing her, clothed or unclothed, into the assembly"(183). Spivak adds, "On the most ancient and indigenous religious level, a level that perhaps gave [the rebellious hillmen] an extra potency in times of collective distress and outside oppression, all the deities are man-eating goddesses. As this pre-insurgent level of collectivity begins to graduate into revolt, the sacrifices continue to be made to goddesses rather than gods".

In her essay "Five ways of looking at The Penelopiad", Coral Ann Howells writes, "her story is grounded in the domestic details of her life as a daughter, wife and mother, and then as a queen who has to manage her husband's estates on the island of Ithaca for twenty years. Single-handed (as Atwood has remarked, she must have done a great many other things besides the weeping and weaving which Homer attributed to her). Penelope comments on her problems with her mother-in-law and

Odysseus's old nurse, Eurycleia, on Odysseus's desertion and her difficulties as a single mother with their teenage son Telemachus. Whether in ancient Greece or the contemporary world, it is all just the usual family dynamics. Remove the fancy language, and that's what it is". She concludes the essay by stating, "this version dislocates the official Homeric myth in order to speak instead about the condition of women of all classes in The Odyssey" .

This research is to provide theoretical as well as contextual background to the issue of how cross-cultural studies in the literature provide a framework in which feminist, subaltern and postmodernist theories can be incorporated to study the social and cultural gender construct in the culture of India and Greece from the point of view of the mythological epics that provide the structural framework to these societies and how these women authors of 21st century have retold these epics from the point of view of the women who were neglected and marginalised to the extent that they spoke little or nothing at all in these epics. Through these mythological women, the authors have tried to answer the ever-present questions that the readers have in mind when reading the epics. Also, through these women characters, the authors have asked pertinent questions on issues of sexism, casteism, violence, rape, abuse, and trauma, which are contemporary issues to look for in any society, whether it is India, Greece, or any country. The ravages of war and their impact on society, particularly on the vulnerable section of society, is discussed, which is the issue of the modern world.

This research also aims to provide relevance to present-day society in particular and the world in general. This research takes a human approach to the otherwise otherworldly women characters of the myths. It aims to show how their problems are similar to modern women's issues in the global scenario. This research

also aims to study the similarities and differences between these women characters from India and Greece to gather evidence on how women divided by culture and continent share a similar set of issues and to what extent a society provides leverage to their women, and how it restricts them.

Problems to be Investigated

According to the Merriam-Webster dictionary, Cross-Cultural Study is "offering comparison between two or more different cultures or cultural areas". Cross Cultural Study is a process by which one or more cultures' worldview is compared to another culture's worldview.

For example, while reading The Ramayana and The Odyssey, we came across Sita and Penelope. Both provide the model for the ideal wife in their respective societies, following the duties of a wife, a mother and a daughter-in-law. They are still looked upon by society as how a woman should behave. However, when we compare these women in their retellings, we come across very different women who, apart from being ideal wives, have much to offer.This is the place where cross-cultural study comes into play. It provides a broad base to work upon, not just by deriving similarities between the cultures and characters but also their differences.

Keeping in mind the works mentioned above, this thesis proposes to answer the following questions:

1. What is a cross-cultural study, and how is it an essential theoretical tool for feminist and postmodernist analysis of the works considered?
2. How have postmodernist theories shaped the retellings of mythological epics?
3. How do cross-cultural studies work with feminism and postmodernism to

provide the framework for the present study?

4. How is the concept of space reconstructed in the select retellings?
5. How is the idea of power structure revised in the select retellings?
6. How has the gender stereotype been reverted in the select retellings?
7. How textual discourse operates within the select retellings?
8. How is the concept of marginalised voices reverted in the select retellings?
9. How is the idea of alienation explored in the select retellings?

Objectives of the Investigation and Motivation

1. This research is to provide theoretical as well as contextual background to the idea of how cross-cultural studies in the literature provide a framework in which feminist, subaltern and postmodernist theories can be incorporated to study the social and cultural gender construct in the culture of India and Greece from the point of view of the mythological epics that provide the structural framework to these societies and how these women authors of 21st century have retold these epics from the point of view of the women who were neglected and marginalised to the extent that they spoke little or nothing at all in these epics.
2. This research aims to study the concept of postmodernism employed by the select authors of feminist retelling in deconstructing the original epics and converting the other into a subject.
3. This research also aims to provide relevance to present-day society in particular and the world in general. This research takes a human approach to the otherwise otherworldly women characters of the myths. It aims to show

how their problems are similar to modern women's issues in the global scenario.

4. This research also aims to study the similarities and differences between these women characters from India and Greece to gather evidence on how women divided by culture and continent share a similar set of issues and to what extent a society provides leverage to their women, and how it restricts them.

5. This research aims to explore the impact of war on societies, particularly on the vulnerable sections of society across different cultures.

6. This research aims to explore the issues of sexism, casteism, violence, abuse, rape and trauma, which are prevalent in the modern world.

7. This research also focuses on broadening the concept of feminism and postmodern studies in the cross-cultural realm of transdisciplinary discourse.

Research Hypothesis

The proposed thesis may bring out an appropriate cross-cultural comparative study in the characterisation of Draupadi-Helen, Sita-Penelope and Surpanakha-Circe. This study will recognize the similarities and differences in the social, cultural and personal gender construct of the given character pairs in India and Greece, establishing a cross cultural comparison between these characters. This study will delve deep into the original epics and their select retellings to establish a relationship between the ancient and modern worlds and the ever-existing issues that are relevant today.

Research Design and Methodology

This research is qualitative. The select retellings will be studied with their

original epics to understand how these characters have been reconstructed in 21st-century fiction, considering the crucial role of cross-cultural study in feminist and postmodernist analysis. The sociopolitical background, the cultural aspect, and the various feminist movements will be considered, which resulted in the formation of these fictions concentrating wholly on women.

This study will also be comparative in nature in the way that it will study the similarities and differences between these women characters from India and Greece to gather evidence on how women divided by cultures and continents share a similar set of issues and to what extent the society provides leverage to their women and how it restricts them.

Fields of study include feminism, subaltern studies, postmodernism, cross-cultural studies and comparative literature.

Sources of Data and Tools to be Used in Collection of Data

The proposed study is to be done under the school of humanities and is qualitative in nature. Hence the tools to be used are books, journals, scholarly articles, available scholarship in the area, excerpts from interviews, and the internet. A close reading of the author's works, as mentioned earlier with their original epics, will be done to critically analyse them in conforming to the topic of the study.

Purpose and Significance of Study

Through the lens of feminist theory, postmodernist theory and cross-cultural study, this study works to tell the lived experiences of Draupadi from The Mahabharata, Sita and Surpanakha from The Ramayana, Helen from The Illiad and Penelope and Circe from The Odyssey in their contemporary feminist retelling, humanising these women who are otherworldly figures in the original epics. This study recognises their similarities and differences in the social, cultural and personal

gender construct in India and Greece, trying to establish a cross-cultural comparison between these characters. Though similarly constructed in the social realm, they tend to narrate different personal narratives. This study delves deep into the original epics and their retellings to establish a relationship between the ancient and modern worlds and the ever-existing issues that are relatable today. At the same time, telling how far we have come where the woman who was once almost mute is actively narrating their experiences.

Plan of the Work

It is envisaged to divide the thesis into the following chapters:

Chapter I: Introduction

Chapter II: The Concept of Feminist, Postmodernist and Cross-Cultural Studies: A Review of Literature

Chapter III: Cross-Cultural Critique of Sita and Penelope: Feminist and Postmodernist Study

Chapter IV: Cross-Cultural Critique of Draupadi and Helen: Feminist and Postmodernist Study

Chapter V: Cross-Cultural Critique of Surpanakha and Circe: Subaltern and Postmodernist Study

Chapter VI: Conclusion

Select Bibliography

Chapter Division

Chapter I: Introduction

Chapter one is the introduction which will provide the beginning of the study, the introduction of The Ramayana, The Mahabharata, The Illiad and The Odyssey and the portrayal of women in order to understand the socio cultural gender

construct in ancient Greek and Indian society.It will introduce the research questions. It will also provide an overview of feminism, postmodernism and cross-cultural studies. Also, it will introduce the authors taken for research and the translators of the epics.

Chapter II: The Concept of Feminist, Postmodernist and Cross-Cultural Studies: A Review of Literature

This chapter will introduce the area of cross-cultural study in English literature and how it will be incorporated into the feminist and postmodernist analysis of the selected texts. It also introduces the readers to feminism and postmodernism in general and in the 21st-century myth retelling. It will also discuss the literature review available in this area of research.

Chapter III: Cross-Cultural Critique of Sita and Penelope: Feminist and Postmodernist Study

Chapter three will analyse Chitra Banerjee Divakaruni and Margaret Atwood's biography and works. This chapter will discuss the themes incorporated by Divakaruni and Atwood in their works. This chapter will also discuss the characterisation of Sita and Penelope in Robert P Goldman's English translation of Valmiki's Ramayana and E V Rieu's translation of Homer's Odyssey, respectively.

Chapter three explores the theoretical framework of cross-cultural, feminism and postmodern studies in detail. This chapter will discuss the concept of the dismantling of gender stereotypes in the works of Divakaruni and Atwood. This chapter will discuss the concept of space that Divakaruni and Atwood have reconstructed in their works to provide the central authority to their heroines. It will discuss the concept of inversion of the power structure in Divakaruni and George's work. These areas will be discussed within the feminist and postmodernist theories.

It will answer some research questions and explore the study's methodological framework and description.

Chapter IV: Cross-Cultural Critique of Draupadi and Helen: Feminist and Postmodernist Study

Chapter four will analyse Chitra Banerjee Divakaruni and Margaret George's biography and works. This chapter will discuss the themes incorporated by Divakaruni and George in their works. This chapter will also discuss the characterisation of Draupadi and Helen in Kesari Mohan Ganguly's English translation of Vyasa's Mahabharata and E V Rieu's English translation of Homer's Illiad, respectively.

Chapter four will explore the theoretical framework of the cross-cultural study, feminism and postmodernism in detail. This chapter will discuss the concept of space that Divakaruni and George have reconstructed in their works to provide the central authority to their heroines. It will discuss the inversion of the power structure. These areas will be discussed within the feminist and postmodernist theories. It will answer some research questions and explore the study's methodological framework and description.

Chapter V: Cross-Cultural Critique of Surpanakha and Circe: Subaltern and Postmodernist Study

Chapter five will analyse Kavita Kane and Madeline Miller's biography and works. This chapter will discuss the themes incorporated by Kane and Miller in their works. This chapter will also discuss the characterisation of Surpanakha and Circe in Robert P Goldman's English translation of Valmiki's Ramayana and E V Rieu's translation of Homer's Odyssey, respectively.

Chapter five will explore the theoretical framework of cross-cultural,

subaltern, and postmodern studies in detail. This chapter will discuss how the concept of marginalised voice is reverted in Kane and Miller's works. It will discuss the idea of alienation explored by Kane and Miller. These areas will be discussed within the subaltern, feminist and postmodernist theories. It will answer some research questions and explore the study's methodological framework and description.

Chapter VI: Conclusion

The last chapter summarises the research, reflects upon the placement of the study within the existing literature and concludes with a reflection from the researcher.

Relevance to the Present-Day Problem and Contribution to the Present Knowledge

The mythologies are the social law books of society. They are the basic foundations on which the modern concept of society, religion and, to a greater extent, politics functions. The issues addressed in the select retellings are not fictional plot lines but contemporary and modern problems that Greece, India, and the rest of the world face. The rampant news of abuse, rape, depression, sexism, casteism and the inability to get justice in most cases is the burning issue of every society. The era of war is not a memory of the past but a present concern with the Russia- Ukraine war, Israel-Palestine war and the Syrian crisis, to name a few. The oppression of women is not yet over, as we can see in the present-day Afghanistan crisis, where women are deprived of their fundamental rights and shunned to darkness and ignorance after seeing the light of the day.

Scope for Research in Future

The face of modern issues has changed from the ancient ones, but the

underlying problems remain more or less the same. Hence this research is quite relevant to the present times and paves the way for future scholarship where the researchers can build on the current study by taking diverse cross-cultural feministic issues and inverting the traditional social order to examine contemporary societal problems.

Bibliography

Primary Sources

Atwood, Margaret. *The Penelopaid.* Penguin, 2005.

Divakaruni, Chitra Banerjee. *The Palace of Illusions.* Picador, 2009.

-. *The Forest of Enchantments.* Harper Collins, 2019.

Ganguli, Kisari Mohan. *The Mahabharata of Krishna-Dwaipayana Vyasa.* Motilal Banarasidass Publishing House, 2013.

George, Margaret. *Helen of Troy.* Pan Macmillan, 2007.

Goldman, Robert P. *The Ramayana of Valmiki: An Epic of Ancient India.* Motilal Banarasidass Publishing House, 2007.

Homer. *The Illiad.* Trans. E.V. Rieu, Penguin Classics, 2003.

-. *The Odyssey.* Trans. E.V. Rieu, Penguin Classics, 2003.

Kane, Kavita. *Lanka's Princess.* Rupa Publications, 2016.

Miller, Madeline. *Circe.* Bloomsbury, 2018.

Secondary Sources

Beauvoir, Simone De. *The Second Sex.* Everyman's Library, 1993.

Lyotard, Jean Francois. *The Postmodern Condition: A Report on Knowledge.* Manchester University Press, 1984.

Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics.* Routledge Classics, 2015.